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GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY: MSG, DAMI-ISH

DATED: 051630ZJUL78

NOT RELEASABLE TO FOREIGN NATIONALS REVIEW ON: See 2001

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**GRILL FLAME**

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SUMMARY ANALYSIS

REMOTE VIEWING SESSION 836

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information.
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and as such, have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S/NOFORN) The protocol used for this session is detailed in the document GRILL FLAME Protocol, AMSAA Applied Remote Viewing Protocol (S) undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target.

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TRANSCRIPT

REMOTE VIEWING SESSION 836

TIME

#72: This will be a remote viewing session for 13 December 1981 with a start time of 1230 hours. It is now 1230 hours. Our target for today is the man whose photograph you have been previously shown. At this point I would want you to go ahead in time, ahead in time to the morning of 17 December 1981, 17 December 1981.

PAUSE

#27.5: Okay.

#72: The man in the photograph has gone to a cafeteria.

#27.5: That's correct.

#72: Describe for me the man in the photograph.

PAUSE

+03

#27.5: Okay. Just a minute.....  
Okay, I give you ah, differences from the photo.

#72: You can just describe your perceptions of the individual on the morning of 17 December.

#27.5: Okay. Just a minute.....  
Ah, appears to be much older. Easily 10 years older...than in the photo, possibly 11.....  
get an impression of much...thicker hair on the sides forward o' the ears, covering the edge of the ears... There's a...difference in weight. He's not as heavy as in the photo.... It's like his face is...more drawn...lighter.. I'm getting an impression of frames...squared frames with glasses, frames...clear, clear in the center and darkening out to gray, upper and upper edges. See edge of the frames are covering the eyebrows.

Gray eyes..ah, very light gray eyes.. Almost a hazel color... I saw something about the hairline. I can't put my finger on it. Give me just a minute.

PAUSE

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#27.5: His hair just appears to be fluffier..ah, stands up more for some reason..some..on a manicured look....ah..get an impression he just...wears a Loafer type shoe, like a moccasin type shoe, Loafer. Won't wear tie shoes, almost a flat heel. Ah, it's a..dark, earth colors. Clothing's always earth colors. Browns, tans, and blacks, dark gray.

#72: What color is he wearing now?

#27.5: Tan, tan pants..like, not corduroy, but.. ah..a beige dungaree type pants..dark brown Loafers. I'm not getting any impression of his short, though. He got pullover, thick knit sweater.. Has a..gray, see a lot of gray with this guy.

#72: Describe your impression of the nose pattern.

PAUSE

#27.5: It looks, ah....looks thicker on the bridge, for some reason. I think it might be darkening near the, the eyes to the bridge of the nose. Appears to be more shadow there. Makes the eyes look farther inset, and the bridge thicker. Keep seeing him with and without glasses. One minute he's got them on, next minute he's got them off.

#72: How tall is he?

#27.5: Just a minute.

PAUSE

#27.5: 5 7, 5 8, max. Ah...fairly light, right now. Lighter than usual in weight. Getting ah.. less than 160. There's a.....get him much lighter. It's like the roundness and the chin line is gone. Some withdrawn look to his face. I see a very, very deeply tanned...appearance.

+14 #72: All right. That's fine.. What is the man in the photo doing in the cafeteria?

PAUSE

#27.5: ~~THROUGH~~ Watching something ~~in~~ the window. I don't know if it's passing interest in something or he's waiting to see something. Ah...apparently, watching if ...front of something, front of a building or a door.

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#72: Describe for me the building, the door.

#27.5: It's a...cafeteria that's apparently on a different level than the street. It's higher, second floor looking down and...it's like the wall o' the glass is on left side. He's looking down, across the street, extreme right.

Door's ah...reddish color, reddish brown. It's a stone...narrow shop, some kind of shop, ah..... it's got kind o' ..ah.....it's two curved windows; windows are brown, red patterns. Cloth or something hanging. A musky odor about it. Like mildew or something...old wool or... kind o' small shop... It's very dark inside. There's all kinds of cloths or something hanging .....dark pattern....This in a row of shops... The shop on the left has got many papers in the windows, like ads..large, block print... It's like a discount place. It's got yellow, much yellow all over...taller windows. See he's just sitting and waiting...for somebody, I think at this hop, this shop. This is more like a restaurant than cafeteria. Seems, seems to have some class to it. Ah.....to maybe ah.... possibly a hotel, coffee shop...that kind of atmosphere.

#72: How do you order at the restaurant?

#27.5: Dark brown menu. Got the...single word done in gold strip on the front...starts with an S. It's either a script F or an S. Very fancy. Ah...waitresses are wearing..white brown trim, no hats. Brown, lot of brown.....

#72: What name is on the menu?

PAUSE

#27.5: It's an id..ah..I'm not sure if..I got a flash of Sam's or Sammy's..something like this. I'm sure it's a person's name, but I'm not sure about the, the name. I just got an impression of person, male, name.

#72: All right. Take a deep sniff of the aroma in the restaurant. What does it smell like?

PAUSE

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+23            #27.5: Ah...can't do it. Too much overlay. Get everything.

#72: All right. He is now going to pay his check. How does he pay his check?

PAUSE

#27.5: He leaves the money on the table. Puts on a coat. Looks like brown leather, dark brown leather. Goes ah...out into a hallway of some kind. Short hallway, flight of steps. White wall, red, red tile steps. Ah, makes a left turn. There's a bar there. He goes in the bar. Cloakroom left, telephones. He's making a telephone call....Talking in ah....get an impression he's talking in German for a minute. Might be overlay.

#72: What telephone number did he dial?

#27.5: I don't know.

#72: All right. Is, what type collar on his brown coat?

#27.5: Okay. Just a minute.

PAUSE

#27.5: Ah...it's a leather collar; just folds back once. Very light collar. Coat doesn't appear to be that heavy. It's ah...just hip passed waist length, zipper front.

#72: All right. I want you to.....

#27.5: ..Wears it open. Wears it open.

+27            #72: Wears it open. That's fine. Relax. It is now the evening of 17 December, the evening of 17 December. It is now becoming dusk. It's getting dark. The man in the photo is at the van.

PAUSE

#27.5: Umm...goes into the front.

#72: All right. What I want you to do is stay with the van, stay with the van. The date is now 15 December, 15 December. Describe the location of the van.

PAUSE

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#27.5: Got ah..two impressions for 15 December.  
First impression was a, ah, parking lot...  
Second impression was a, oh, like an old house....  
park, parked in back of old house.

#72: All right. Let's take the old house. Describe  
for me the old house.

+31 #27.5: Ah...old farm house, like building. Get plastic  
on windows, ah...light, turquoise screen, white,  
clapboard type building. Predominantly white.  
Dirt, dirt, packed dirt running next to the house  
to rear. Some kind of old, white shed in rear.  
It's like in a house of track of houses very much  
similar. A flash ~~of~~ New Jersey.....ah.....  
I don't know if it's overlay. Seen places like  
that in New Jersey.

#72: All right. What time is it at the old house?

#27.5: Morning at 10.....

#72: Is the man in the photo with the van at the old  
house?

#27.5: No. Definitely not.

#72: Okay. Let's now move to the parking lot, the park-  
ing lot. What time of day is it at the parking  
lot?

#27.5: Afternoons, 2, 2 o'clock.

#72: Describe the surroundings of the parking lot.

#27.5: See the long, low, narrow building. Looks like  
one big building. That's all different colors.  
All the way down. There's some other vehicles  
parked in the lot. It's ah....been left here  
for some reason. Keys are still in the ignition.  
Just the ignition key.

#72: Look around. Is there anyone at the lot, working  
at the lot?

PAUSE

#27.5: Think somebody coming and getting it. Different  
people leaving it; different people getting it.

PAUSE

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~~NOFORN~~

#72: All right. I want you to stay with the van, stay with the van. It is now the morning of 16 December, 16 December. Where is the van located.

+36 #27.5: It's under a covered parking garage. ~~SECOND~~  
the third floor, maybe.

#72: If you walk to the outside at the third floor level, and look out, what do you see?

PAUSE

#27.5: See tall...ah.....tall building ~~that's~~ in the street. New white, new white ~~is~~ on the left side. Tall building on the end of the right. It's much older. Lot o' glass. ~~REFLECTIONS~~. Ah..... Road apparently goes in one direction. Ah.... lanes change...6 then 8 then 6 then 4. Shaped like a bow. Some kind of construction nearby.

#72: All right. Go to the other side of the third floor of the parking garage. Look out and tell me what you see.

PAUSE

#27.5: Ahh.....six story warehouse.....dirty brick..... dirty windows. I think it's empty.

#72: As you look at the warehouse, what do you see?

#27.5: Bare bulbs. Pattern of bare bulbs.

#72: Is there a name written on the warehouse.

#27.5: I saw an Italian name. I don't.....there's an arrow and there's an Italian name. I don't know what it is. Just thought it's Italian. It's the colors of Italy. Green and red and yellow, I think.

#72: I want you to stay with the van, and now go to dusk on 16 December. It's getting dark. Describe the location of the van.

#27.5: Ummm.....large parking lot again.....next to some.....big, flat area. See an airport. It's parked in an airport.

PAUSE

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#72: I want you now to raise up and look for a perspective at the airport. Tell me what you see.

#27.5: See a large, ah...terminal building. Looks like it's shaped like a K with a back bent, an arch, and off to one side is a giant ....long building. Like a warehouse, or something. Very long. Parking hangars to the front, and ah....runways look like an X fastened at the bottom. Across on the right side is a...smaller runway and a very tiny group of buildings. There are many planes parked.

#72: Okay. I want you to wait, and hold at the runway.

(TAPE TURNED OVER)

#72: All right. We're still at the airport at the runway. Raise up to a perspective and look beyond the runway. What do you see?

#27.5: Just country roads.

#72: As you look down on the runway what do you see?

PAUSE

#27.5: Just planes parked.....umm.....just what I described before.

#72: All right. Come down to the ground level walk to the front of the terminal. Describe what you see.

#27.5: Two floors, glass, gray, speckled marble or something. Not marble. It's like polished stone.

#72: Walk into the terminal and describe what you see.

#27.5: Place appears to be almost empty, compared to most. See ah...this gray polished stone going in both directions. Just curves away and there's all these booths for selling tickets.

#72: All right. Turn your back to the ticket booths, look straight, and what do you see?

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#27.5: Glass walls. I'm getting a parking lot outside the glass walls. It's a square, ~~covered~~ type area, ~~outside the glass walls~~. It's got a connecting ramp, walkway.

#72: All right. The van has come to the airport. Why is the van at the airport?

PAUSE

#27.5: Just waiting. Waiting to move. Keeps moving. Get an impression of a woman this time for some reason.

#72: Is there anyone with the woman?

#27.5: There's a guy with her. Ah...clean shaven, maybe middle aged. No. Younger - 33 maybe. Tall, thin.

#72: Is the man in the photo with these people at the van?

#27.5: No..... he's not.

#72: All right. I want you to come back to 13 December 1981.

#27.5: Okay.

#72: I want you to fix in your mind the man in the photograph---how he looked. Hold your impressions of how the man looked. I want you now to relax, return to this room at this time. Relax, return to this room at this time. I want you to take a deep breath-----

(See TAB A for description of photograph)

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## TRANSCRIPT

## REMOTE VIEWING SESSION 836

#27.5: This is my view Page 1. This is my view, my first out of the third floor parking area, covered parking area.

About all I can say about it since it's very gestalt, is on the left side of the road there is a cuneiform or very modernly constructed building that's all glass. It's all sheets of glass. It's just nothing but reflection. And, it's short, and it's squat, but it multiple story. On the right hand side at the end of the road, there's a very tall, narrowing structure that's very old. Probably built in 1920s, 1930s. Has an open box on the top---or box on top. Has all kinds of openings in it.

The lanes, I can't draw. I just got a feeling line they went from six to eight to four to six, you know, with lanes turning off in all different directions. I cannot draw the congestion here. I mean it was congest--- really, heavy, super heavy traffic. All one-way traffic. You know. Hanging lights, and all kinds of other stuff.

Page 2 is a second view out of the third floor covered parking area which is the old factory. Called it old factory because I got the distinct impression there was nothing going on there. It was empty. Multiple story. Three, four story. It's topped with a jagged ed--jagged outline roof, all glass. Each floor has got rows of those small pane glass windows. About second floor level is a glass arrow and all kinds of naked light bulbs all the way down the wall forming a sign that I depicted as being Italian. Some kind of Italian word. There's a parking area to the front of it. This is all red brick, old red brick.

Page 3 is an overhead view of the third floor cover parking area.. There's an older building fastened to one end. It's on the side street. The main street's one way going in the direction of the arrows...the tall building, 6 to 8 blocks to the left. Glass building is down across the tall building. There's construction back in this area back here where I wrote construction. I have first view and second view labeled with

#27.5: arrows and the location of the warehouse and the parking lot. I didn't get a feel for what's across the street. You know... to the top of the page.

Page 4. The menu. It's a browned grained paper. It's just a flip open menu. I didn't get any feel for pages or numbers of pages. The front has a very decorative gold embossed script word that looks like a fancy F or an S or something, and I got a feeling like it was a male name. I got the word Sammy or Sam or something like that. But, I got a feeling that's overlay. But it is, I think, a male name.

Page 5. This is the K shaped terminal building at the airport. Parking area to the right where the van is parked which is an open parking area. There's a square overhead or covered parking area directly in front of the terminal with a open parking area behind it. A long building behind the terminal and a row of hangers. Runways are behind the terminal and looked like the bull ridge of a X connected with a small planes parking area to the right ...somewhere to the right. Small planes seemed to be very far away.

Page 6. This is a drawing of the view through the restaurant window. I got a feeling it was all glass all the way down. Just lightly framed in metal, and it was on the second floor. So, you were looking down onto the street. And, at the end of the long building across the street was a small shop with, like curved windows in the front with red and black pattern cloths hanging in the window. It had a front facing on the building, and it was basically a flat roof. The building to the left was huge, glass show windows, and it was all yellow, filled with some kind of ads or papers pasted up there.

Page 7 is a very basic drawing of a rundown your typical rundown farm house.. And, it's got a front porch, and a dirt road down the side, and some kind of shack in the rear. Might be a garage although I didn't get a feeling for garage. But, you could just see the edge of the van parked in the back. And, for some reason, I got a feeling of New Jersey when I was in at this farm house. And, I don't know if that's overlay or not. There were a lot of other houses like this around it.

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#27.5: Like you know, way out in the suburbs. And, and that's it. That's all I got.

#00: You were talking to the artist about the drawing of the face. You mentioned a few things about the eyes. Will you reiterate (phonetic) that on paper.

#27.5: Oh, yes. Okay. Looking at the face, I got the impression that---looking at the face, the left side of the face, the corner of the mouth, the corner of the mouth drooped noticeably, as if he'd been struck in the mouth by something, and it was a permanent scar type affect. Although, I didn't see any scars. But, it was noticeably drooped. Severely as compared to the other side of the mouth. There was no distinctive line at all above the upper lip to the nose. And, it was like as if that indentation under the nose wasn't there. Which gave the upper lip a very flat appearance. The eyes were noticeably dark. Also, his eyes were a very light colored gray. Like a steel gray, and I get the feeling that his eyes were not that color. They should be brown, dark-brown eyes. But, that he habitually changes the colors of his eyes with contacts. I didn't get a feel for it if the glasses are real or not, but the glasses are clear on the bottom of part of the frame. They fade into a very dark gray in the upper portion. I get a very gray, somber feeling about this guy. The way he dresses...his dressing habits are earth colors, you know. Very....no striking colors. he just never wears striking colors. And, I didn't get a feel for any kind of a shirt. I just had a feel for a very heavy, pullover type rustic kind of sweater underneath this very light leather jacket.

He doesn't wear his jackets zipped. That's basically it. Except what I want to say about the scenario of this thing. There's something.... I'm going to try to put into words this gut feeling that I have about this whole scenario concerning this guy. It's an example that I would give to express this feeling although it's not absolutely accurate. It's sort of like this guy is controlling 16 or 18 people or whatever, and he's controlling them in groups of one or two people. None of the others are knowing what the others are doing, and it all appears to be part of the very basic plan, or scenario for action here. All the players believe

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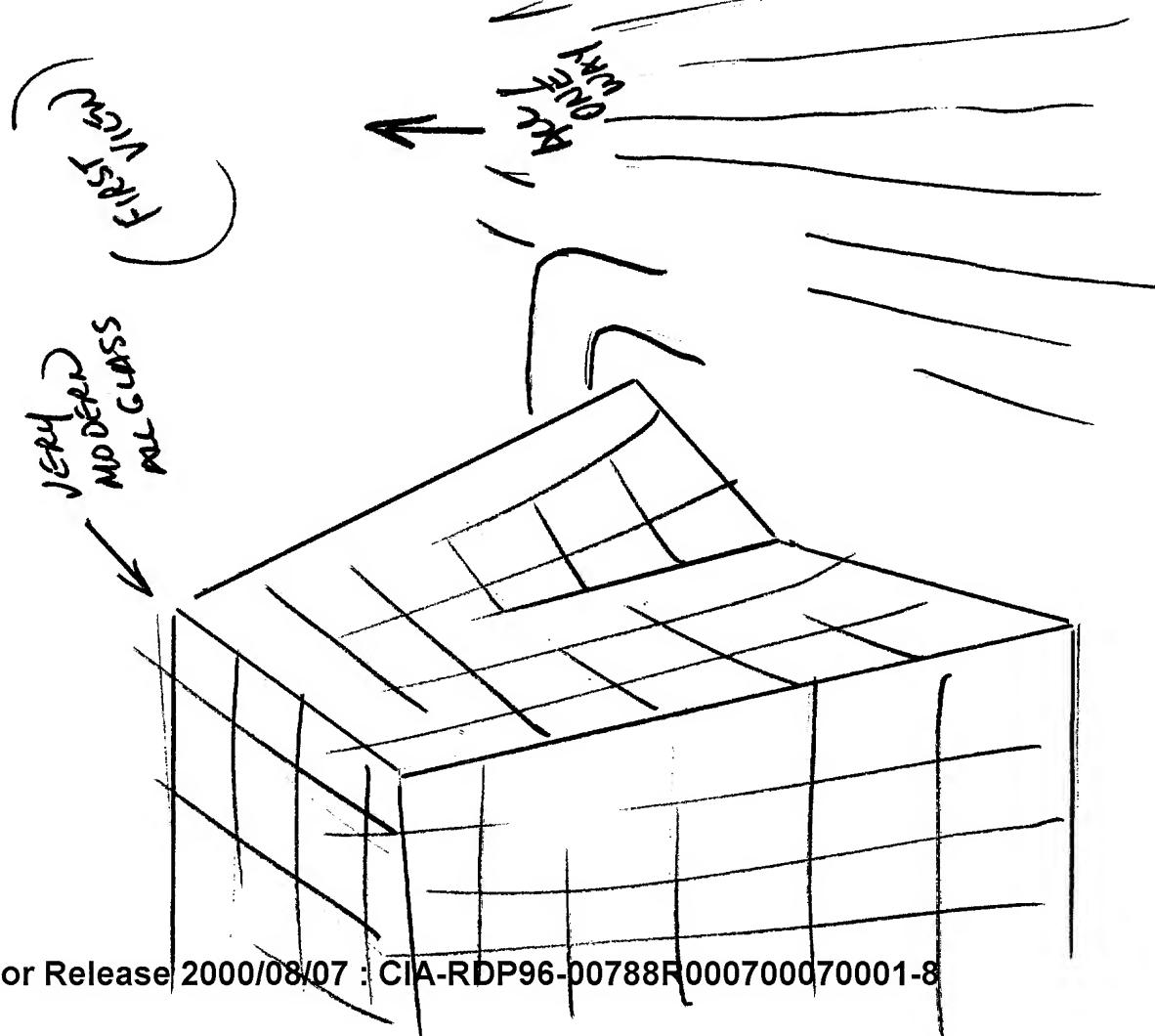
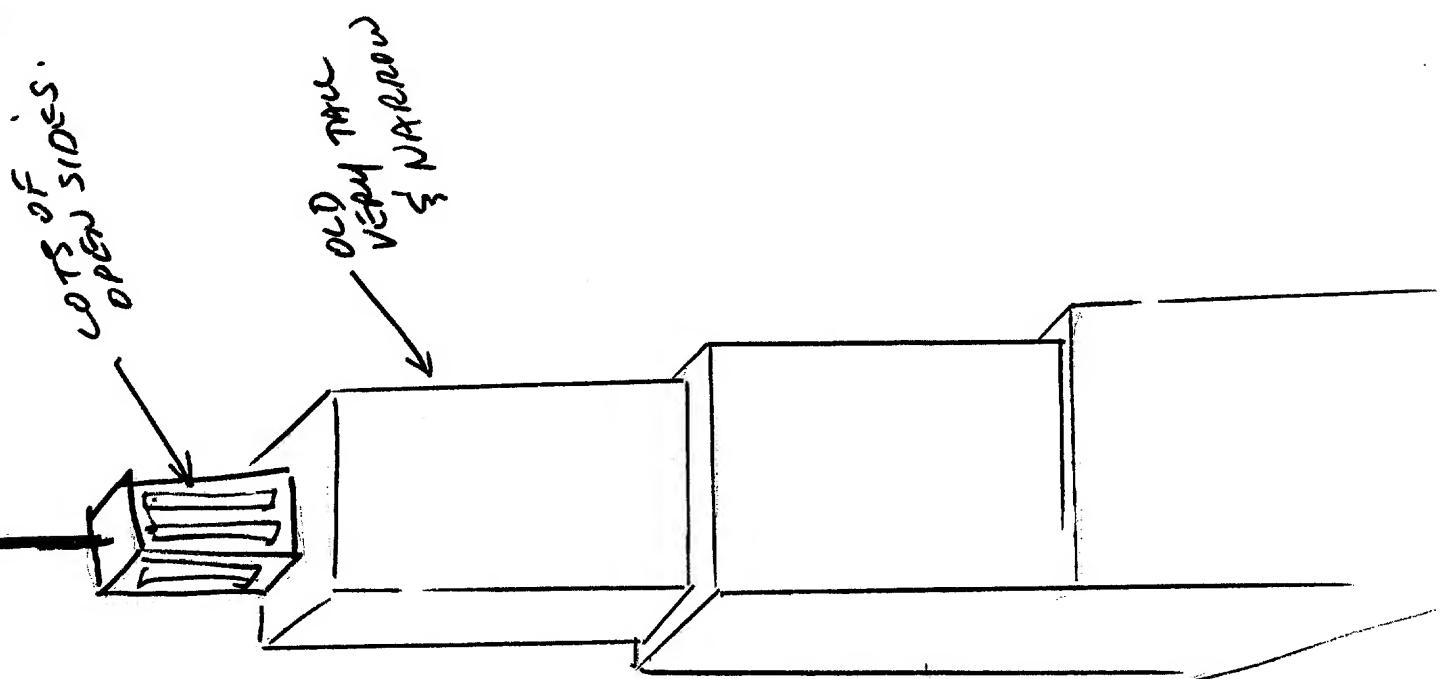
#27.5: themselves to be doing something other than what they're really doing...in his mind..... It is sort of like he's running this big...this big...detailed complex thing. While, in reality the actual plan is going to be carried out somewhere in that...in that process.

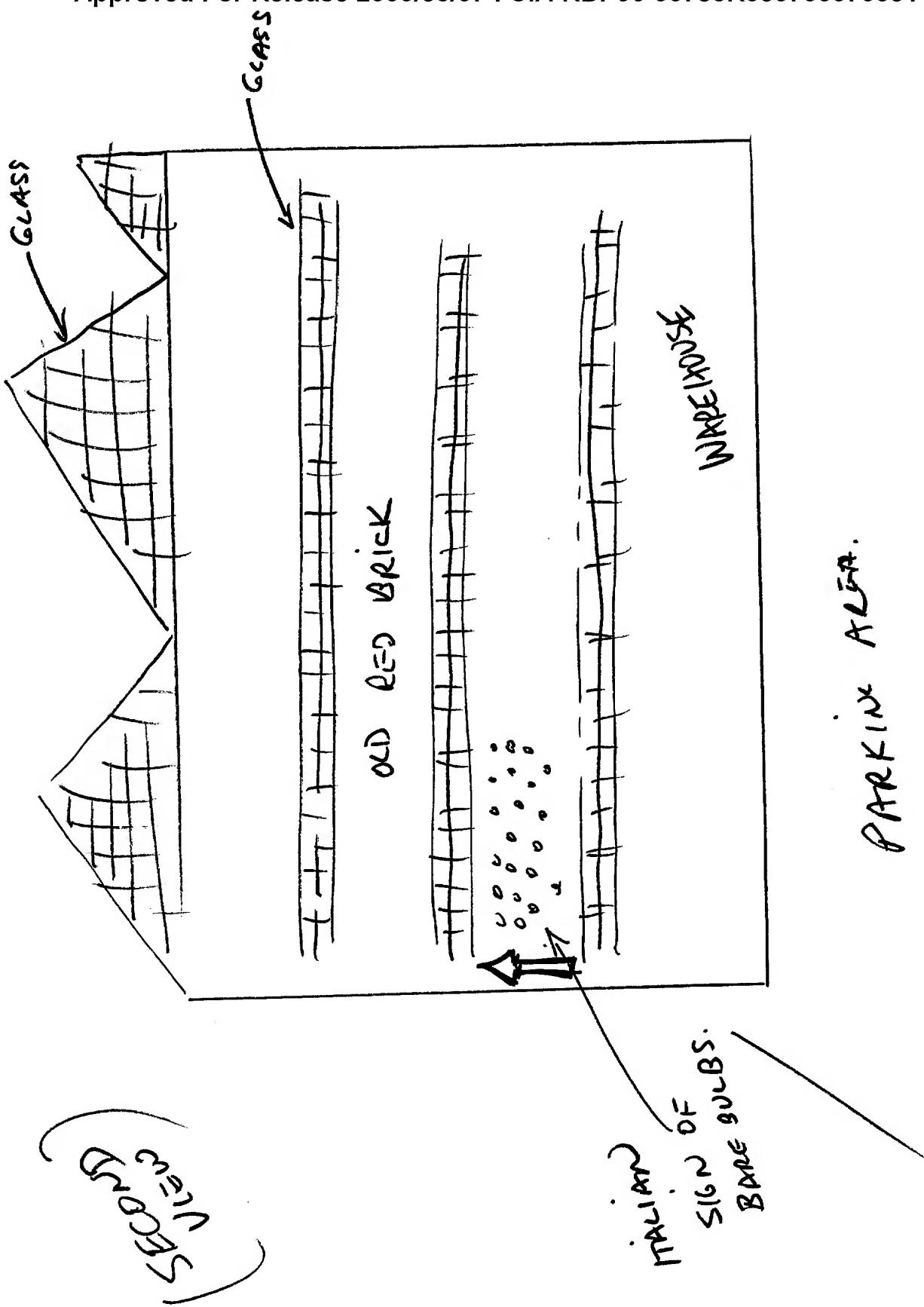
An example I would give would be...I would send two people out to...or say I would send someone out to work in a store for two weeks, and I would tell them the reason why they're doing this is I plan on robbing the store. So, the people get the job and they work there two weeks, and I would tell this, this person okay, you have to take the assistant manager to lunch today because I know he always carries the key to the store in his right coat pocket, and while you're eating lunch with him, I'm going to, at this specific restaurant, I'm going to gain access to his coat and copy the key. So, this guy goes and takes the assistant manager to lunch, and while he's eating lunch with the guy I walk up and shoot him in the back of the head. And, it's a surprise to everyone. That was my real intention all along was to murder the assistant manager.

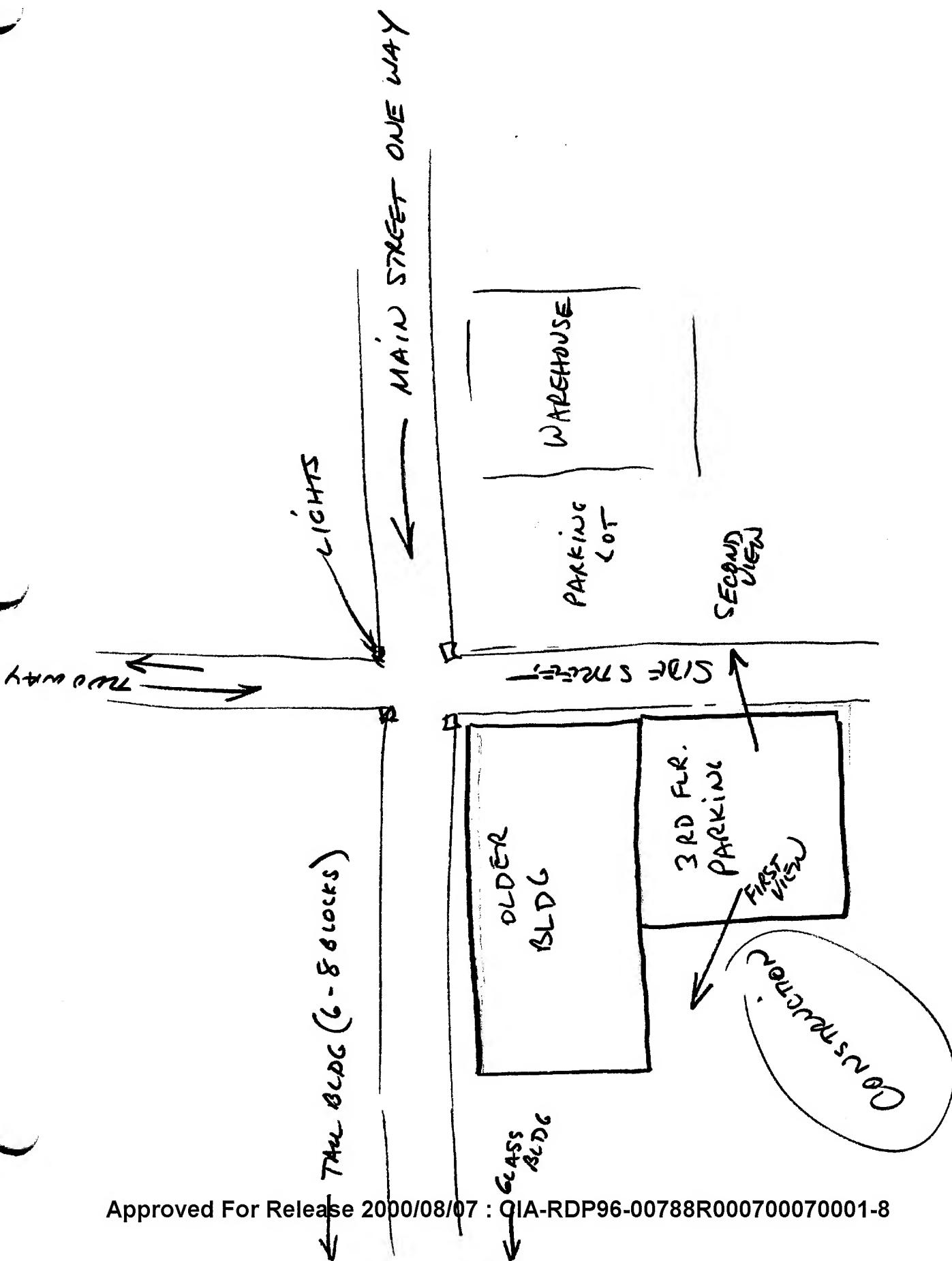
That's the kind of feeling I'm getting for this. Like, he may be the key individual, the only individual that really knows what's going on and that any portion of this..plan or scenario that's going on can fold or may even be deliberately exposed as just part of the scenario. That kind of an affect. And, I guess the only reason why I'm saying this, is it's a gut feeling I have about this whole thing, that just doesn't set right.. I just wanted to make it a matter of record. I guess that's it.

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**TAB**



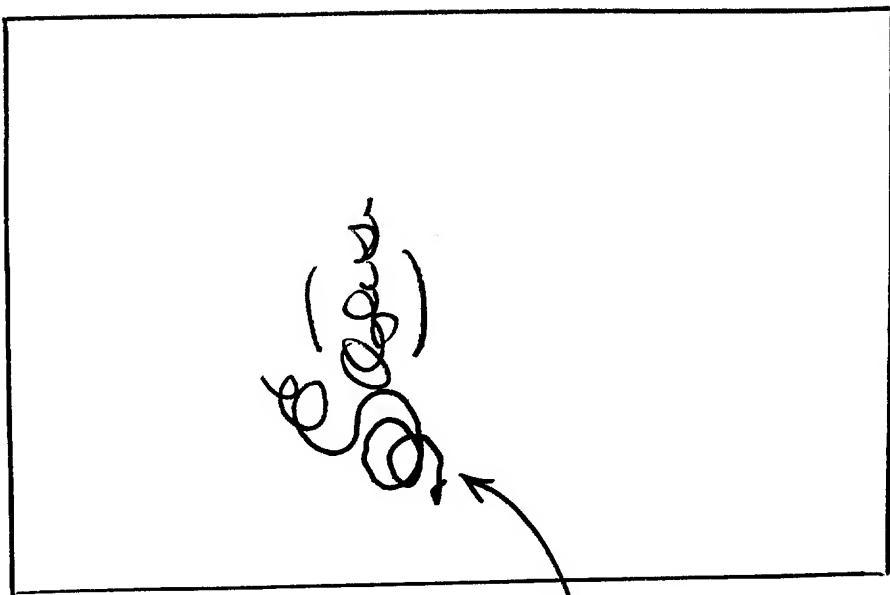




4

GRANT  
BUDGET

MAPS



GOLD  
SCRIPT = F  
S = G

